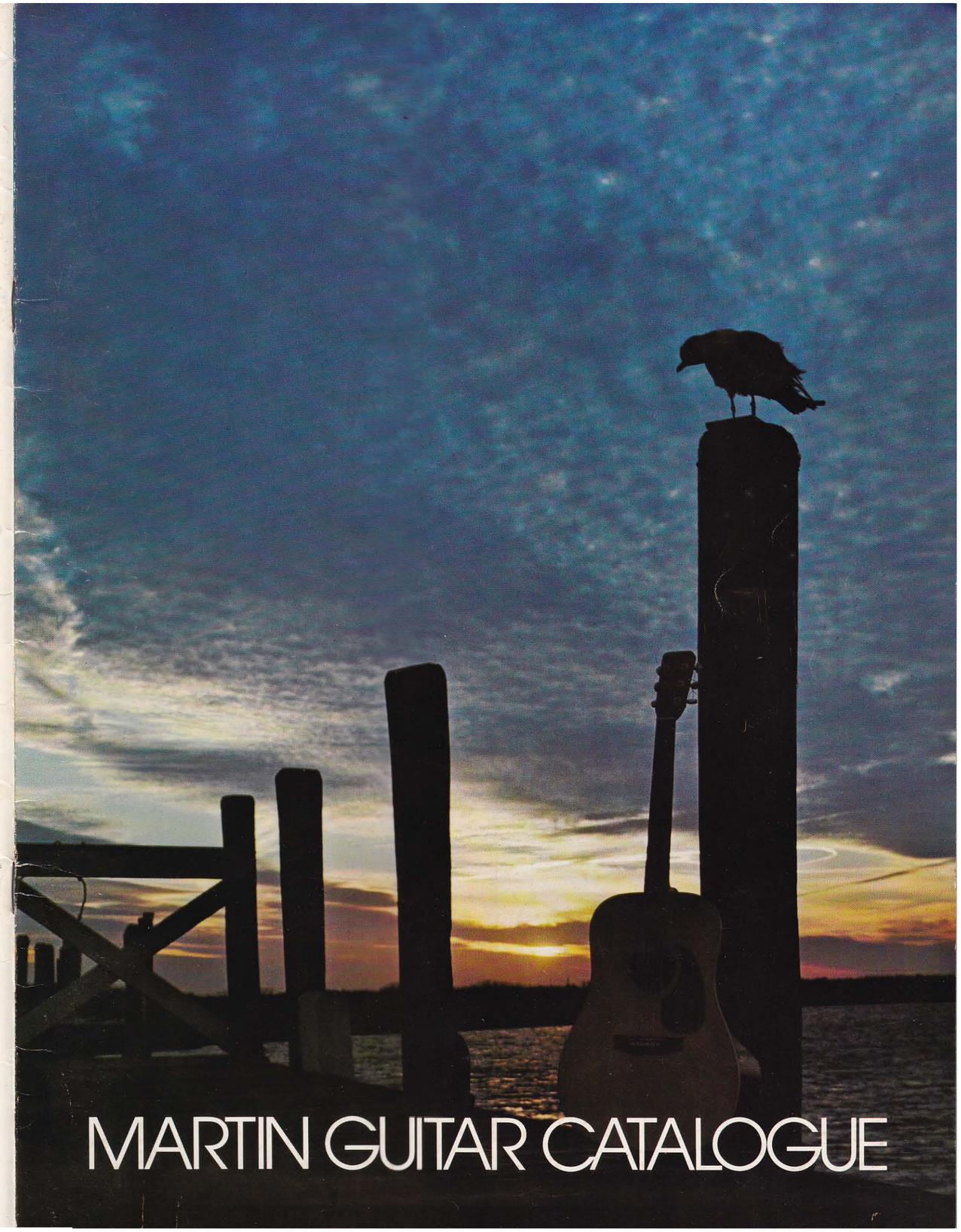
C.F. MARTIN & CO
ESTABLISHED 1833
NAZARETH, PA. 18064

THE CF MARTIN ORGANISATION



MARTIN GUITAR CATALOGUE

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"MARTIN GUITARS are widely known in a general way. It is the purpose of this catalogue to explain their distinctive features and to describe the styles offered for sale.

The first use of the guitar is to accompany the voice; this calls for a delicate and responsive tone. The next is to accompany other instruments; here the sympathetic quality is needed and in addition a capacity for forcing. For this purpose a large guitar is taken. Last and most trying of all, solo playing on the stage. The guitar is naturally a chamber instrument and cannot fill a hall in the same way that a piano does. To add strength to the tone and not take away quality is difficult; if the instrument is made large but not well proportioned, the treble notes lose; and its greatest charm is gone.

We gain delicacy of tone by using wood of the proper thickness. A common fault is to have it too thick. The top, or soundboard, in particular, must be thin, gauged with care and well smoothed on the inside. The braces on the top must be numerous but light. A few heavy ones give a short tone, not improving with age; the many small ones, nicely arched and finished, become a part of the soundboard in its vibrations and keep improving as the fibre of the wood settles in place. This mode of construction more than anything else has given our guitars their reputation for tone.

The TONE of a Martin instrument is the natural result of study and close attention to details on the part of the founder and his descendants for four generations."

Written in 1901 by Frank Henry Martin; still true

Historical Background

At the core of the CF Martin Organisation lies nearly a century and a half of evolution and refinement of the guitar makers art. C. F. Martin, Sr., was born in Markneukirchen, Saxony, in 1796. He learned the trade of guitar-making there and in Vienna, emigrating to New York in 1833 where the first Martin guitars were made.

In 1839 he moved his business and family to Nazareth, Pennsylvania, but the guitars he made were still branded "C. F. Martin, New York." This was changed to "C. F. Martin & Co., New York," in 1867, when C. F. Martin, Jr. became a partner; that brand was used until Frank H. Martin, grandson of the founder, changed it in 1898 to "C. F. Martin & Co., Nazareth, Pa." Later, in 1921 the firm incorporated.

Mandolins, ukuleles and tiples were added with the demand for them — mandolins in 1895, ukuleles in 1917, and tiples in 1923. These new instruments, designed and built on Martin guitar principles, brought the company new prestige and wider distribution, as did our 12-string models in 1965.

The Martin family still owns and directs the business here, as it always has.

Christian Frederick Martin, Senior 1796-1873
Christian Frederick Martin, Junior 1825-1888
Frank Henry Martin 1866-1948
Christian Frederick Martin, III 1894
Herbert Keller Martin 1895-1927
Frank Herbert Martin 1933

MARTIN GUITAR CATALOGUE

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SELECTING A GUITAR

Upon first examination, nearly all guitars look alike, and choosing an instrument can be bewildering to the uninitiated. The parts and pieces are essentially the same on all; the difference seems outwardly to be more in price than anything else. But an experienced musician has only to strum a few chords on a fine instrument to be able to distinguish it from a lesser product. To his trained hands and ears exceptional craftsmanship becomes obvious in true, balanced resonance of tone and in fluid ease of playing. Tone and playability — the things that matter.

Of course, not everyone can so readily discriminate among the many instruments available. For those who have never played a guitar, the terms "tone" and "playability" are elusive and serve more to confuse than clarify. Fortunately, the design features and choice of materials that make up an instrument combine with craftsmanship in its construction to determine both tone and playability.

TONE The body of the guitar gives it its tone. The top, or sounding board, is best made of spruce. Over the years a high-quality spruce sounding board will improve as the fibers of the wood settle. The grain of the top should be close, straight and vertical in cross-section at the sound hole.

The sides and back should produce a vibrant and resonant tone chamber. While a variety of woods and even some laminates and synthetics can be used, the most effective materials are rosewood or mahogany. Naturally, careful selection and matching of the grain of the woods used largely determines the beauty of the instrument. The interior bracing in the body of the guitar is important in determining tone, and should be light, carefully finished, accurately fitted and cleanly glued. Wood cannot be worked as exactly as other materials. Each brace, each back, side or top has individual characteristics and can contribute to fine musical tone only through the judgment of master craftsmen.

The finish of a guitar protects and preserves the wood, but also effects tone. Proper finishing will leave the wood free to vibrate. Multiple light coats of high-grade lacquer, interspersed with hand-rubbings develop a thin, smooth surface that does not detract from the tone of the instrument. If clear lacquer is used, the natural beauty of the wood is enhanced.

PLAYABILITY To the same extent that tone is a function of the body of a guitar, playability is primarily a function of the neck.

For ease of playing, the strings should be as close to the frets as possible without touching, but not so close as to cause a string to buzz when fretted and played. To facilitate this close "action" a straight neck is essential. Since woods warp easily when exposed to changes in or extremes of temperature and humidity, most good guitar necks are steel-reinforced. Some are adjustable, and some are fitted to closer tolerances and need no adjustment. These requiring no adjustment do not show.

The neck must be strong and may be of solid wood or laminated. Mahogany is an excellent wood that beautifully complements both mahogany and rosewood in the bodies of guitars. However, cedar or maple also may be used.

The fingerboard and frets receive more wear than any other part of the guitar and must be durable. For this reason rosewood or ebony is essential as fingerboard material. The frets must be strong, but not so strong that they will wear out strings prematurely. Nickel-silver frets are the best choice, being at once durable and yet softer than the strings of the guitar. The frets should fit flush against the fingerboard and be smoothly rounded for ease of playing.

High quality, precise tuning machines are an enormous comfort for changing strings or tuning. Preferably, they should be of friction-free steel and brass parts that turn easily and hold well.

There is no substitute for high standards in the art of making a fine instrument. Woods must be carefully selected, patiently seasoned and expertly worked. The inside of the body should be as clean and free of excess glue as the outside. Inlay lines should be sharp and smooth. Finishing materials must be of highest quality with no short-cuts used in their application. Only with total attention to detail in craftsmanship can design and materials lead to excellence in tone and playability.

Each of these factors should be considered in selecting a guitar. We ask you to compare our instruments with any others before making your choice. At Martin we make our guitars slowly and with painstaking care. It is this care and over 135 years of experience that have given the Martin guitar its reputation for excellence.

D•18

A selected spruce top is combined with the acclaimed Dreadnought body of quarter-sawn mahogany. The slim neck, also of genuine mahogany, is reinforced with a steel bar. Pearl position marks are on the rosewood fingerboard. Individually-enclosed, permanently sealed tuning machines tune precisely and provide secure tension. Dark binding protects the body, and black and white lines are inlaid around the soundhole.
Finished in Polished lacquer.

D•28

This is the famous Martin "Dreadnought," which so many professionals choose for its powerful tone. The body, extra-wide and deep, producing a much stronger bass and clearer treble, is from the industry's finest selection of rosewood. The spruce used for the top is carefully chosen by our most experienced craftsmen. The bracing is all hand-shaped, as is the neck, which is carved from a solid block of genuine mahogany and reinforced with a steel bar. The fingerboard and bridge are of ebony, for beauty and dignity. The soundhole is trimmed with black and white purfling and the back is joined with fine marquetry. The nut and bridge saddle are genuine ivory, and the fingerboard inlays are pearl. Friction-free, sealed and permanently lubricated tuning machines secure the strings. This beautiful and highly-sought guitar, edged in gleaming white binding, is polished to a high gloss. From the rosewood-faced Martin peg head to the inlay piece in the lower bout, this guitar is a work of experience and excellence.

D•35

The ultimate in large, acoustical guitars for the professional. Identical in size, shape and Martin appointments to the now famous D-28 "Dreadnought" described on this facing page, this superb instrument features a three-piece rosewood back joined with distinctive black and white inlay, a well-rounded fingerboard of ebony trimmed in white ivory plastic, and a body bound and inlaid with extra white and black trim providing beauty as well as protection. Highly polished to a mirror-like lacquer finish. Costlier and more distinctive.
(See back detail, page 29)

D•45

The D-45, first produced in 1933, was discontinued in 1942 because of war restrictions on materials. We once again offer this fine guitar on a special order basis.

Carefully constructed in the old-world Martin tradition by our most skilled craftsmen. Abalone pearl inlay hand-fitted into top, sides, back and rosette. The hand-shaped reinforced mahogany neck is bound in white and accentuated by large distinctive pearl fingerboard inlays and C. F. Martin pearl headstock inlay.

The spruce top is carefully chosen for close grain, and is supported by braces hand-carved to achieve the famous Martin D-45 tone. The sides and back are of selected rosewood. The back is joined with multi-colored marquetry. The finest ebony is used for the fingerboard and bridge. Each bridge pin is inlaid with pearl. The strings are secured by gold-plated tuning machines.

D•41

The famous Martin Dreadnought design, with the extra ornamentation desired by many professionals. This fine guitar has fancy abalone pearl bordering the top and soundhole, large pearl fingerboard position markers, with "C. F. Martin" inlaid in white mother-of-pearl on the head; gold-plated tuning machines.

The body is of selected rosewood, and the back is joined with multi-colored marquetry. The top is made from spruce chosen for beauty and closeness of grain. The neck is genuine mahogany, and the fingerboard and bridge are of high-quality ebony. The D-41 has the distinctive Martin Dreadnought tone; deep, clear and resonant.

D-18S

Folk-style Dreadnought body of mahogany and top of spruce. Finish and appointments similar to the D-18. Mahogany neck with slotted head joined to the body at the 12th fret instead of the 14th as in the standard D-18 Dreadnought. Size identical to both the D-35S and D-28S. Polished lacquer finish.

D-28S

Reproduced from patterns drawn in 1917, has 12-fret neck. Body of rosewood and carefully selected spruce top. White bindings and inlays in traditional Martin design. Selected by the most exacting professionals for personal appearances and recordings. Polished lacquer finish.

D-35S

A rosewood body with three-piece back and D-35 appointments. The top is spruce construction, selected for both tone and beauty. Neck of mahogany with slotted head, 1⅞″ at the nut, and joined to the folk-style Dreadnought body at the 12th fret. Ebony bridge and fingerboard. Lacquer finish, polished to a mirror-like gloss.

(See back detail, page 29)

D12•28

The D12-28 features a 14-fret neck and a solid headstock on a D-28 style body. The top is made of the finest spruce, and the sides and back are genuine rosewood. Ebony is used for the fingerboard and bridge, and precision machines assure ease of tuning. Bound in white, with features and appointments similar to our D-28 guitar.
Polished lacquer finish.

D12•20

This 12-string guitar is constructed with a Dreadnought-size body of quarter-sawn mahogany and a resonant spruce top. The slim, 12-fret neck, also of genuine mahogany, ensures playing ease. Multiple-unit tuning machines, side-mounted. Typical Martin appointments provide traditional quality. This instrument may be tuned to standard guitar pitch.
Polished lacquer finish.

D12•35

Built along D-35 lines, featuring sides and a three-piece back of select rosewood, attractively delineated by black and white inlay. The neck, of genuine mahogany, is hand-shaped for ease of action. The fine spruce top, chosen for its close-grain tonal qualities as well as its beauty, is finished in natural color to a mirror-like gloss. Body edges are bound with black and white trimming; soundhole inlaid with close black and white rings. Precision-made, multiple-unit tuning machines. The bass strings on this guitar are full and resonant, the overall tone is distinctive and Martin in quality. One of our finest guitars. (See back detail, page 29)

D12•45

Excellence in craftsmanship and materials combine with the original folk style Dreadnought body for the ultimate 12-string guitar. Decorative abalone pearl, hand-inlaid into neck and body in the D-45 tradition. Constructed for tuning to concert pitch. Preservation of light action and brilliance of tone is insured with our specially designed M-200 string set.

Available on special order only.

CONCERT
GRAND CONCERT

5-18

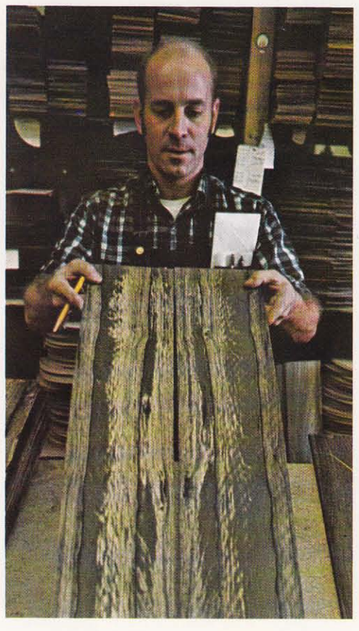
Three-quarter size dark-finished mahogany body with natural color spruce top. Mahogany neck, rosewood fingerboard, black and white inlays on the front edge and soundhole. Pearl position dots, precision tuning machines, polished lacquer finish. Neck joins body at the 12th fret — total 18 frets, 21⅜″ scale, Neck — 1⅝″ at the nut.

0-18

Concert — This guitar's body is made of quarter-sawn mahogany, finished dark with a clear lacquer, and a natural color spruce top. The edges are bound with dark trimming, and the soundhole inlaid with black and white lines. A steel bar reinforces the shaped neck, also of genuine mahogany, and pearl position dots are recessed into the rosewood fingerboard. Fine friction-free tuning machines, a rosewood bridge, and white side position markings add to this instrument's quality. Polished lacquer finish.

00-18

Grand Concert — Slightly smaller than the 000-18 Concert model and featuring similar appointments, this popular guitar has excellent Martin qualities of tone and workmanship. Polished lacquer finish.



OOO-18

Auditorium — This model, next to the largest in our line, has excellent resonance with a deep bass and bright treble. The spruce top, of natural color, is joined with a body of quarter-sawn mahogany. The fingerboard and bridge are of selected rosewood. Precision-made tuning machines tune easily and hold well. The hand-shaped neck is reinforced with a steel bar. Dark protective edging and the black and white rings inlaid around the soundhole add to the instrument's appearance. Polished lacquer finish.

OOO-28

Utilizing a superb body of select rosewood bound with ivory plastic and inlaid with black and white lines, joined with a fine, vertical-grain, two-piece spruce top carefully chosen for high resonance characteristics, this Martin guitar provides a very clear and balanced tone. The fingerboard and bridge are both of ebony. The hand-shaped neck, of genuine mahogany, is reinforced with a steel bar for greater strength. Back has fine marquetry. High quality tuning machines hold the strings quite securely. Wide, carefully aligned and spaced frets of nickel-silver add to this Martin guitar's quality. Preferred by many for recording work. Polished lacquer finish.

00•21

Grand Concert — Built on the original nineteenth century "New York" patterns, this guitar is perhaps one of our most widely-praised instruments. The body is of select rosewood, and it is combined with a close-grain, two-piece spruce top. Hand-shaped 12-fret neck is designed for ease of action (it measures a full 1⅞″ at the nut), and has a rosewood fingerboard. The pin-style bridge is also of rosewood. Black and white rings are inlaid around the soundhole, and the rosewood back is joined with attractive marquetry. Precision-made, side-mounted tuning machines tune easily, hold the bronze strings securely. Polished lacquer finish.

00•45

Grand Concert — The 00-45 is the senior member of the Martin "45" series, having been made as early as 1902, and introduced officially in 1904. Ideal for folk group and solo performances, and once again available on special order.

Constructed from our finest selection of materials, the 00-45 features abalone pearl bordering of all body surfaces with decorative abalone inlays in the fingerboard and C. F. Martin pearl headstock inlay, all in the same style as the D-45.

The top of finest spruce is carefully fitted to sides and back of selected rosewood. Ebony is used on the fingerboard and bridge. The two-piece back is joined with multi-colored marquetry, pearl inlaid bridge pins and end pin; saddle and nut of genuine ivory. Polished to a high gloss.

O-18T

This four-string tenor guitar will be particularly useful to those who play the tenor banjo, for it provides much of the guitar's tone with banjo tuning. The body size and Martin appointments correspond to the six-string model 0-18 Concert. Fine, two-piece spruce top, with back, sides and neck of genuine mahogany. Precision-made, individual tuning machines. Regular 23-inch scale for A-D-G-C tenor guitar tuning. Polished lacquer finish ensures protection, enhances appearance.

O-16NY

The authentic "New York Martin" model, braced for steel or nylon strings. The body, of quarter-sawn mahogany, is joined with a resonant spruce top which is bound and inlaid with dark trimming. Pin-style bridge and fingerboard are of selected rosewood. The 12-fret neck, with wide fingerboard is shaped of genuine mahogany and reinforced with a steel bar to ensure its trueness. Slotted peg head in the Classic tradition, with folk-type compound strings. Semi-gloss lacquer finish in natural color.

N·10

Our new "flat oval" mahogany neck has been hand shaped for playing ease. Select rosewood fingerboard and bridge. Dark binding with wood mosaic soundhole rosette. Resonant quarter-sawn mahogany back and sides. Suitable for concert use. Nylon strings only. Polished lacquer finish.

N·20

The neck is the new "flat oval" style to facilitate left-hand technique. The 12.8 liter body is fitted with a soundboard making use of the latest research in its unique bracing system. Matched rosewood back and sides, ebony fingerboard and bridge. Mosaic soundhole rosette. New scale length 26⅜". 2⅛" wide at nut. Nylon strings only.
Polished lacquer finish.

TIPLES
MANDOLIN

T•18

The back and sides of this tiple are of quarter-sawn mahogany joined with a select spruce top. The hand-shaped mahogany neck ensures playing ease. Matching bridge and fingerboard of rosewood add beauty to the instrument's appearance. Soundhole inlaid with black and white rings, and positions are marked on the fingerboard, front and side, with white dots. Finished in polished lacquer.

T•28

Select rosewood and a superb top of natural spruce provide high resonating characteristics; the ebony fingerboard and bridge blend durability with beauty. Carved neck, of genuine mahogany, has low, carefully-aligned and spaced frets of nickel-silver for ease of action. The opening in the soundboard is inlaid, the ivory plastic binding protects the body, and the rosewood back features selected marquetry. Precision-made tuning machines of the multiple-unit type and polished lacquer finish. A truly fine tiple, with excellent tone.

A

This fine mandolin features a body of quarter-sawn mahogany and a resonant spruce top. The tailpiece and multiple-unit enclosed tuning machines are nickel-plated for beauty and durability. Neck is shaped of genuine mahogany, and both the bridge and fingerboard are of selected rosewood. The body is protected by strong, attractive binding, and the soundhole is inlaid with black and white bordering. Natural mahogany finish, semi-gloss lacquer.

UKULELES

O

Genuine mahogany body and neck, with an ebony nut and bridge saddle and a fingerboard of rosewood. White pegs hold the strings, and black and white rings are inlaid around the soundhole. Flat lacquer finish is in natural color.

3

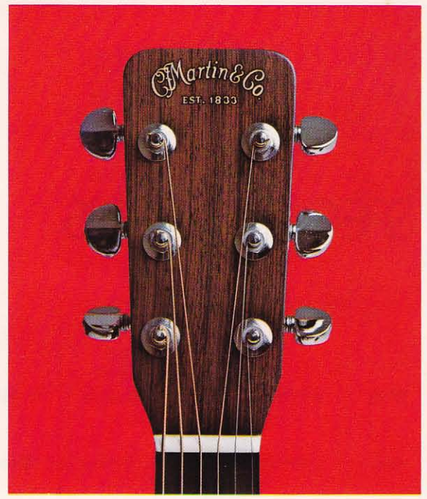
With a body of quarter-sawn mahogany, bound and inlaid with black and white trimmings, and a shaped neck, also of genuine mahogany, this ukulele provides very fine tone. It features an extended fingerboard of ebony containing 17 frets and marked with white position dots. The nut and bridge saddle are of genuine ivory. Strings held by high-quality patent pegs. Finished in dark color.

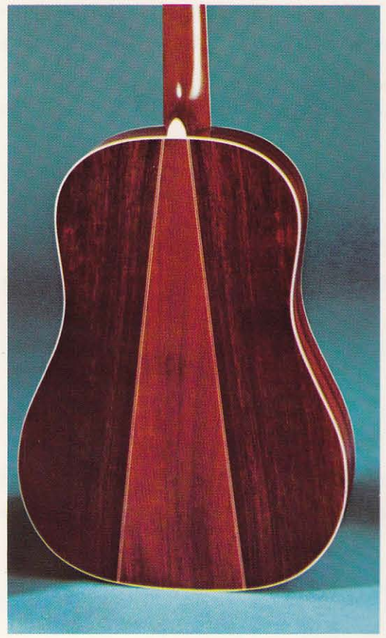
1-T

Featuring 20 frets (14 clear of the body) aligned and spaced on a rosewood fingerboard, hand-shaped neck of genuine mahogany providing easy extended action, and a selected rosewood pin-style bridge. Positions indicated by white side markings and dots on the face of the fingerboard. Dark, satin-finished body bound in appropriate trimming, with black and white lines inlaid around the soundhole. Fine, soft tone.

51

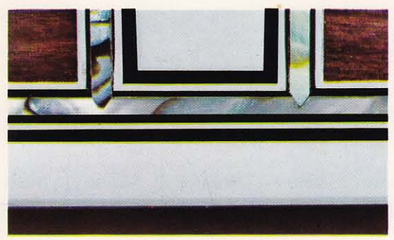
This Baritone model is a larger ukulele with a longer scale (14 frets clear), utilizing quarter-sawn mahogany for the body and a hand-shaped neck. Select rosewood is used in the bridge and fingerboard. The Baritone is strung to D-G-B-E tuning, guitar pitch. Its clear resonance and beauty result from the fine workmanship, choice materials, and careful satin finishing it receives.





FEATURES

Several features distinguish and identify Martin Guitars in addition to our name. The squared headstock, teardrop pickguard and distinctive bridge have been the mark of a Martin and a sign of quality for generations. The three-piece rosewood back on our 35 series is another innovation that says "Martin" and complements our other original features.



Nearly one thousand pieces of the world's finest abalone pearl are hand cut and inlaid into the instruments of our 45 series. The curved pieces in our soundhole rosette and the precision fitting on the binding clearly show our attention to detail and devotion to superb craftsmanship.

MARTIN INSTRUMENT SPECIFICATIONS

Guitar sizes

	5	O	OO	OOO	D	N
TOTAL LENGTH	33	38 3/8	38 5/8	39 3/8	40 1/4	38 1/2
BODY LENGTH	16	18 3/16	18 7/8	19 3/8	20	19 1/8
BODY WIDTH	11 1/4	13 1/2	14 5/16	15	15 5/8	14 7/16
BODY DEPTH	3 7/8	4 1/4	4 1/8	4 1/8	4 7/8	4 1/8

Ukulele sizes

	Standard	Tenor	Baritone
TOTAL LENGTH	21	26 1/4	30 11/16
BODY LENGTH	9 7/16	12 1/16	14
BODY WIDTH	6 3/8	8 13/16	10
BODY DEPTH	2 5/16	2 13/16	3 3/8

	D-45	D12-45	D-41	D-35	D-28	D-18	D12-35	D12-28	D12-20	D-35S	D-28S
Type	Steel	12-String	Steel	Steel	Steel	Steel	12-String	12-String	12-String	Steel	Steel
Top	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce
Back & Sides	Rosewood	Rosewood	Rosewood	3 Piece Rosewood Back	Rosewood	Mahogany	3 Piece Rosewood Back	Rosewood	Mahogany	3 Piece Rosewood Back	Rosewood
Neck	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany
Rod	Steel	Steel	Steel	Steel	Steel	Steel	Steel	Steel	Steel	Steel	Steel
Fingerboard	Ebony	Ebony	Ebony	Ebony	Ebony	Rosewood	Ebony	Ebony	Rosewood	Ebony	Ebony
Bridge	Ebony	Ebony	Ebony	Ebony	Ebony	Rosewood	Ebony	Ebony	Rosewood	Ebony	Ebony
Position Dots	Pearl	Pearl	Pearl	Pearl	Pearl	Pearl	Pearl	Pearl	Pearl	Pearl	Pearl
Binding	White	White	White	White	White	Dark	White	White	Dark	White	White
Pick guard	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
No. of Frets Clear	14	12	14	14	14	14	12	14	12	12	12
No. of Frets Total	20	19	20	20	20	20	19	20	19	20	20
Scale	25.4	24.9	25.4	25.4	25.4	25.4	24.9	24.9	24.9	25.4	25.4
Neck width at nut	1 11/16	1 7/8	1 11/16	1 11/16	1 11/16	1 11/16	1 7/8	1 7/8	1 7/8	1 7/8	1 7/8
Finish	Natural Gloss	Natural Gloss	Natural Gloss	Natural Gloss	Natural Gloss	Stain Gloss	Natural Gloss	Natural Gloss	Stain Gloss	Natural Gloss	Natural Gloss
Strings	Med. Bronze	Compound or Lt. Bronze	Med. Bronze	Med. Bronze	Med. Bronze	Med. Bronze	Compound or Lt. Bronze	Compound or Lt. Bronze	Compound or Lt. Bronze	Lt. Bronze	Lt. Bronze

	D-18S	000-28	0-18 00-18 000-18	00-45	00-21	5-18	0-18T	0-16NY	N-20	N-10	00-28C	00-18C	00-16C
Type	Steel	Steel	Steel	Steel	Steel	Steel	Steel	Folk	Classic	Classic	Classic	Classic	Classic
Top	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce
Back & Sides	Mahogany	Rosewood	Mahogany	Rosewood	Rosewood	Mahogany	Mahogany	Mahogany	Rosewood	Mahogany	Rosewood	Mahogany	Mahogany
Neck	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany
Rod	Steel	Steel	Steel	Steel	Steel	None	Ebony	Steel	Steel	Steel	Steel	Steel	Steel
Fingerboard	Rosewood	Ebony	Rosewood	Ebony	Rosewood	Rosewood	Rosewood	Rosewood	Ebony	Rosewood	Ebony	Rosewood	Rosewood
Bridge	Rosewood	Ebony	Rosewood	Ebony	Rosewood	Rosewood	Rosewood	Rosewood	Ebony	Rosewood	Ebony	Rosewood	Rosewood
Position Dots	Pearl	Pearl	Pearl	Pearl	Pearl	Pearl	Pearl	None	None	None	None	None	None
Binding	Dark	White	Dark	White	Dark	Dark	Dark	Dark	Dark	Dark	White	Dark	Dark
Pick guard	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No	No	No	No
No. of Frets Clear	12	14	14	12	12	12	14	12	12	12	12	12	12
No. of Frets Total	20	20	20	19	19	18	20	19	19	19	19	19	19
Scale	25.4	24.9	24.9	25.4	24.9	21 3/8	23.2	24.9	26 3/8	26 3/8	26 3/8	26 3/8	26 3/8
Neck width at nut	1 7/8	1 11/16	1 11/16	1 7/8	1 7/8	1 5/8	1 1/4	1 7/8	2 1/8	2 1/8	2 1/8	2 1/8	2 1/8
Finish	Stain Gloss	Natural Gloss	Stain Gloss	Natural Gloss	Natural Gloss	Stain Gloss	Stain Gloss	Stain Semi Gloss	Natural Gloss	Stain Gloss	Natural Gloss	Stain Gloss	Stain Semi Gloss
Strings	Lt. Bronze	Med. Bronze	Med. Bronze	Med. Bronze	Med. Bronze	Med. Bronze	Bronze	Compound	Nylon	Nylon	Nylon	Nylon	Nylon

WARRANTY

All Martin Instruments are warranted to the original owner, without time limit, against defective material or imperfect workmanship. LIMITED WARRANTY

Specifications and prices subject to change without notice.